

REGIONAL MUSIC COLLECTION PRACTICES IN LIBRARIES: A QUALITATIVE SYSTEMATIC REVIEW AND THEMATIC ANALYSIS OF THE LITERATURE

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NYSO/MLA CHAPTER MEETING



OUTLINE

1. Objectives
2. Methodology
3. Literature Review
4. Content analysis
5. Next Steps

OBJECTIVES

- Capture the "big picture" of regional music collections work in Canada, which will help to inform the work of music collection managers in national and international contexts
- Provide insight into the complexity of strategies related to managing local music collections
- The review question is: “to determine the professional practices implemented and challenges faced in managing, preserving and providing access to local music collections in libraries and archives.”

RELEVANCE

- Gain a better understanding of where regional music collections are held
- Establish best practices and guidelines for maintaining these collections
- Identifying potential areas for growth and innovation
- This comprehensive summary of trends and themes has relevance to practitioners in libraries, museums, and archives with the planning, management, and implementation of similar regional music collection projects

METHODOLOGY: QUALITATIVE SYSTEMATIC REVIEW

- Purpose: broadening understanding of a particular phenomenon
- Results: may lead to the development of a new theory, an overarching narrative, a wider generalization or an interpretative translation (Booth, 2006)
- **systematic** in both the identification and evaluation of materials
- **objective** in its interpretation
- **reproducible** in its conclusions
- thematic analysis, may include conceptual models

SEARCH STRATEGY

Sources searched:

- News databases
- Journals in databases
- Conference abstracts (conference programs/websites)
- Listserv archives
- Monographs (library catalogue / hand searching)

SEARCH STRATEGY

(local OR region* OR provinc* OR state OR city)

AND

(music OR song OR album OR choir OR band OR symphony
OR orchestra)

AND

(collection OR archive)

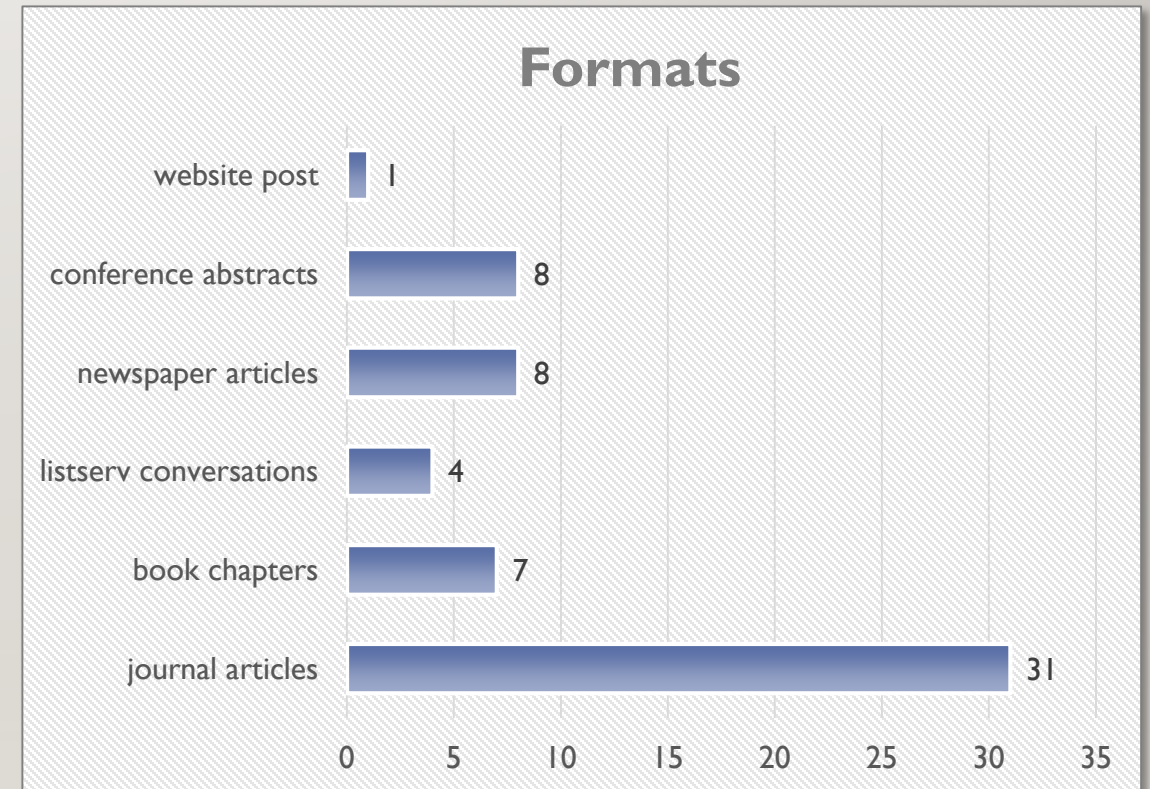


SCREENING CRITERIA

- English & French language publications
- Collections in libraries, archives, or cultural institutions
- Collections with a regional scope – i.e. excluding national collections
- Content that speaks to aspects of collection management
- Collections managed by institutions NOT private collectors

SEARCH RESULTS

- 398 items retrieved
- 59 after screening
- Years of publication: 1940 – 2016



CONTENT ANALYSIS - WORKFLOW

- NVivo data analysis software
- Works well with unstructured qualitative data
- Brings together literature from many different types
- Group the literature according relevant categories

CONTENT ANALYSIS - WORKFLOW

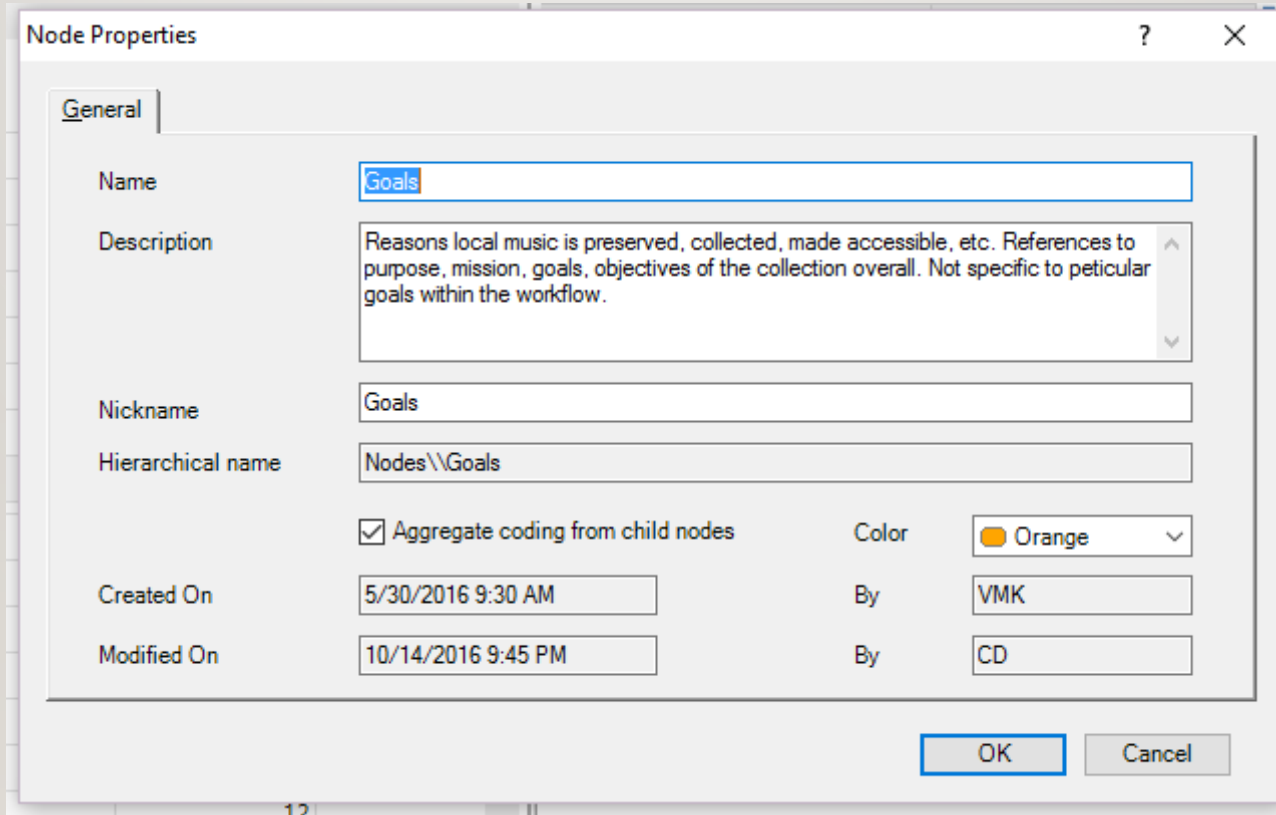
- Establish questions
- Develop themes (nodes) based on questions
- A theme description: label, definition of what the theme concerns, description of how to know when the theme occurs, description of any qualifications or exclusions to the identification of the theme, examples.
- Code the data sources

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QUESTIONS

- How do collection managers describe their work?
 - What are the theoretical frameworks being used?
 - How do they define local music?
 - How do they approach collection development?
 - How do they approach collection management?
 - How are local music collections being presented?
 - What digital tools are being used with local music collections?
 - How is access provided?
 - What is the audience for the collection?
 - What challenges do they face?
 - What do they hope to achieve in the future?

NODE PROPERTIES: NVIVO





The screenshot shows the 'Node Properties' dialog box in NVivo. The 'General' tab is selected. The 'Name' field contains 'Goals'. The 'Description' field contains the text: 'Reasons local music is preserved, collected, made accessible, etc. References to purpose, mission, goals, objectives of the collection overall. Not specific to particular goals within the workflow.' The 'Nickname' field also contains 'Goals'. The 'Hierarchical name' field contains 'Nodes\\Goals'. The 'Aggregate coding from child nodes' checkbox is checked. The 'Color' dropdown menu is set to 'Orange'. The 'Created On' field shows '5/30/2016 9:30 AM' and the 'By' field shows 'VMK'. The 'Modified On' field shows '10/14/2016 9:45 PM' and the 'By' field shows 'CD'. At the bottom right are 'OK' and 'Cancel' buttons.

Field	Value
Name	Goals
Description	Reasons local music is preserved, collected, made accessible, etc. References to purpose, mission, goals, objectives of the collection overall. Not specific to particular goals within the workflow.
Nickname	Goals
Hierarchical name	Nodes\\Goals
Aggregate coding from child nodes	<input checked="" type="checkbox"/>
Color	Orange
Created On	5/30/2016 9:30 AM
By	VMK
Modified On	10/14/2016 9:45 PM
By	CD

	Name	Sources	References
	Challenges	38	217
	Circulation and Access	32	73
	Composition of Local Music Collections	45	135
	Criticisms and Response	6	22
+	Defining Local	19	50
	Digital environment	28	79
	Funding	21	44
	Future of local music collecting	23	37
+	Goals	33	109
	Managing Local Music Collections	9	30
	Significance	40	123
+	Storage	22	65
+	Strategies	46	461
	The music on these records are seen	1	1
	Theoretical frameworks	9	29
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Mike Rafteru

printed music - a good collection as it turned out - appeared to have been added to consistently since as far back as the early 1900s. The sound recordings were of a much later vintage, nothing older than about 1965. Leaving aside oral history tapes and talking books, there were about sixty musical recordings. Most of these were classical - orchestras and church choirs - with a smattering of brass bands, a couple of folk groups, a perfunctory nod in the direction of mainstream pop (the Desi of Engelbert, Shuwwaddywaddy etc), a few singles (a local 'new wave' band

[very recently added] and not much else. The collection had 'worthiness' stamped all over it. Leicester Bach Choir, but no Finion's Combo; Tippett at the De Montfort Hall, but no O'Hara's Playboys at the Nite Owl. I felt therefore that it needed to be built up to include a wider range of the area's musical life.

Sadly, the local studies librarians of the 50s and 60s were not exactly quick off the mark when it came to youth culture. Perhaps they were constrained by stuffy library committees or miserly budgets; but, whatever the reason, not many – probably none, in fact – were rushing down to the record shop to secure a copy of their local skiffle group's latest 78. Ours seems to have turned a blind eye to Bob Cort, a Loughborough man, whose recording of Six-Five Special kicked off the first ever pop TV programme in Britain. And I rue the fact that no one thought to get hold of any of the five singles recorded by Gerry Dorsey before he blossomed into Engelbert Humperdinck.

We ignore the low-brow at our peril. Around 1965 local studies librarians could have bought *The Quakers' First* single for six shillings and eleven pence (£0.35). Now - even if a copy were to come up for sale - *Sh's alright* would knock us back a hefty £300 on the collectors' market. This is not an isolated example. Some years ago I saved my authority £50 when I picked up a copy of *Legacy's* 'No one' for £1 at a car boot sale. The £4 I paid an unwary secondhand record dealer for the *Farinas* 'You better stop' [they later changed their name to Family] was no less a bargain.

But these lucky chances are few and far between. The job of building a comprehensive local sound recordings collection is seriously undermined by our predecessors' failure to put in any solid foundations. So the first problem is that we have a lot of catching up to do.

Since the advent of the independent label in the late 1970s developments in recording technology have made it increasingly easy and relatively cheap for anyone who wants to 'cut a few tracks'. What is not so advanced is the network of distribution by which these products - vinyl, cassette or CDs - are brought to the market. At best they will only be available from a limited number of outlets; at worst, only at the gig. We would not have a copy of Xylophonic Street Beat's cassette, for instance, had I not happened to be walking down the street in which they were busking.

CODING PROCESS

- Think critically
- Develop nodes along the way
- Subjective process – often requires two people
- Budget time appropriately

Check out local music at the Calgary Public Library with CJSW's mobile Local Music Library



JON ROE, CALGARY HERALD

[More from Jon Roe, Calgary Herald](#)

Published on: May 5, 2016 | Last Updated: May 10, 2016 12:42 PM MDT

It was an idea brewing in the mind of CJSW station manager Myke Atkinson for a long time: a library to explore the varied Calgary music scene.

So the station approached the Calgary Public Library and, with the help of a \$30,000 grant from the Calgary Foundation, built the Calgary Local Music Library. The mobile unit will travel to eight libraries over eight months and will house 200 CDs of notable local music, digital picture frames displaying historical Calgary music photos and posters, and a listening station, so people can sample before they borrow.

The library was under construction in local musician/CJSW woodworker Brendan Tate's studio when we went to photograph it last week. Tate, who has also built

THEMES

Context &
Background

Collection
Development

Collection
Management

Presentation
& Access

Future
directions

Challenges

CODING THEMES

Context & Background

- Theoretical frameworks (29)
- Definitions of local (50)
- Goals (97)

Collection Development (265)

- Significance of local music (123)
- Scope / contents of collections (135)
- Uniqueness (25)

Collection Management (30)

- Cataloguing (9)
- Circulation & access (73)

- Preservation (17)
- Funding (44)

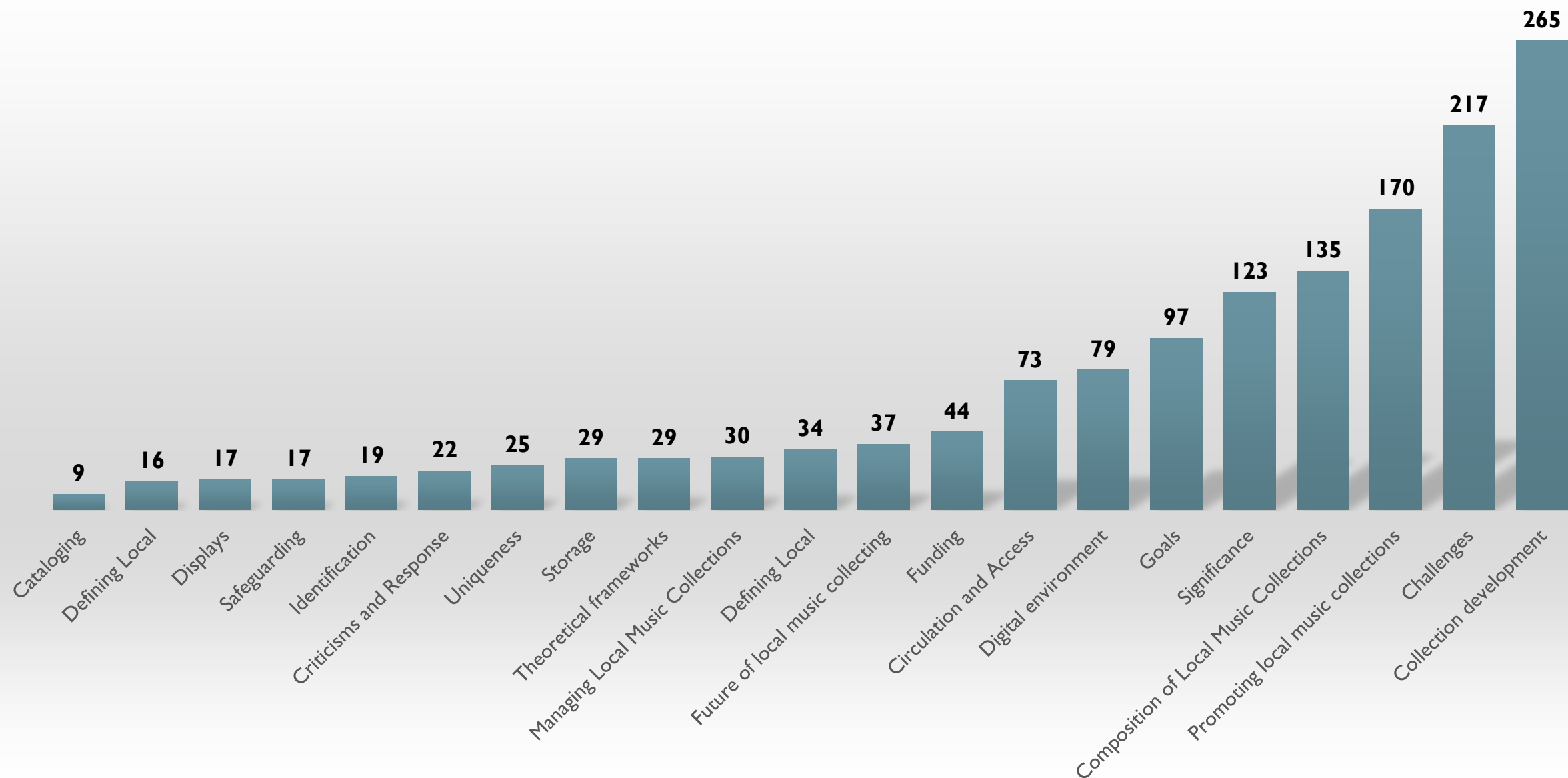
Presentation & Access

- Digital environment (16)
- Storage – physical collections (29)
- Displays (17)
- Promotion (170)
- Critical response (22)

Future directions (37)

Challenges (217)

Number of references sorted by themes

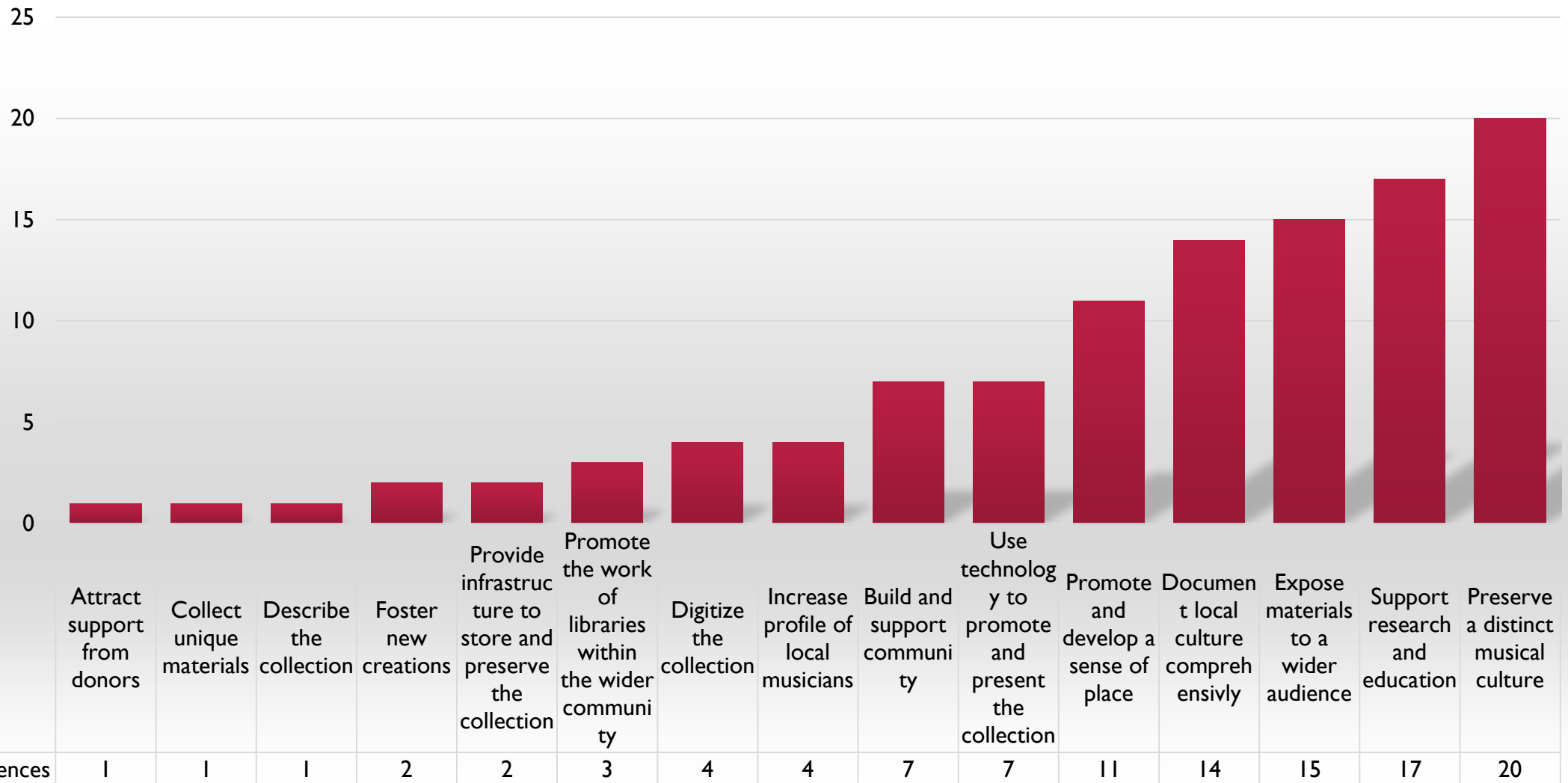


THEME ANALYSIS: WHO IS CONSIDERED LOCAL?

- *“People are commonly identified with their place of birth, and the local music archivist should take this fact into account. It would probably be unwise, however, to amass an extensive collection of materials relating to a musician merely because the individual was born locally; involvement in and influence on local musical life should always be the first consideration.”*

Developing a State Archive of Local Music Materials Author(s): Edward W. Hathaway Source: Notes, Second Series, Vol. 45, No. 3 (Mar., 1989), pp. 483-494. <http://www.jstor.org/stable/940799>

THEME ANALYSIS: GOALS AND OBJECTIVES



GOALS: PRESERVE A DISTINCT MUSICAL CULTURE

“In 50 years time maybe someone will want to listen to her grandma singing as she used to in her youth when she was a member of a heavy metal rock band! Will that be possible? The Music Library in Gävle, Sweden has in cooperation with the Municipal Archives recently started a project in hope that this will be so.”

Christina Wengström, Gävle musikbibliotek. IAML 2006. “The X-files – the role of libraries and archives vs. local music. The Gävle example”



GOALS: PRESERVE A DISTINCT MUSICAL CULTURE

“The Louisville Underground Music Archives (LUMA) project was born of the need to document this particular, and important, slice of Louisville’s musical culture. ...from a diverse community of bands and musicians, venue and store owners, recording studios and label managers, and fans to maintain the entire story from a broad range of perspectives.”

Caroline Daniels, Heather Fox, Sarah-Jane Poindexter, and Elizabeth Reilly. Saving All the Freaks on the Life Raft: Blending Documentation Strategy with Community Engagement to Build a Local Music Archives. *The American Archivist*, Vol. 78, No. 1 (2015): 238–261.



GOAL: SUPPORT RESEARCH AND EDUCATION

“What’s important for us is to be a contact between music life in Gävle and the audience. We would also want to preserve the local music on demos and CDs and make it available for the public and for future studies.”

Christina Wengström, Gävle musikbibliotek. IAML 2006. “The X-files – the role of libraries and archives vs. local music. The Gävle example”



DISCUSSION

- The literature provides a systematic view of the activities surrounding collections of local music
- Within the literature – the majority of publications feature case studies mentioning a specific project.
- Takeaways from specific themes can help librarians to make decisions on how to manage local music, provide insight into where to look for other examples, and advice on how to frame these collections.

believe, however, that if a library is to function properly as the cultural center of any given community, it must do more than render those services specifically requested by its patrons. I believe also that the library has an obligation to the community as a whole which is not completely fulfilled by making books or reference services available - important as these functions are. This obligation is historical in nature. It is to collect, preserve and make available a record of the past and present life of the community it serves. This I believe to be the broader definition of "local interest" and the one which should determine the types of special archival matter to be collected.

It would be foolhardy for me to attempt, in a short talk, to describe or even enumerate all the different types of material which make up the record of the musical life of a typical

vitally interested in what the people at the other end are doing. And this applies to music just as much as to politics. So when one collects musical material of only seeming local interest, it should never be forgotten that not only is a service being rendered to a given community but that, at the same time, the librarian so engaged, is preserving for all the country, the documentary evidence of one of the most important elements of our nation's culture.

NEXT STEPS

1. Write up the findings of the review – November 2016
2. Draft survey and interview questions – Fall 2016
3. Test the survey – Winter 2016/17
4. Administer the survey – Beginning summer 2017

SOURCES

Booth, A. (2006). “Brimful of STARLITE”: toward standards for reporting literature searches. *Journal of the Medical Library Association*, 94(4), 421–e205.

Duggan, F. and L. Banwell. (2004). Constructing a model of effective information dissemination in a crisis *Information Research*, 9(3) paper 178 <http://InformationR.net/ir/9-3/paper178.html>

Gough, D., S. Oliver, J. Thomas. (2012). *An Introduction to Systematic Reviews*. London, ON. Sage Publishing.

Grant, M. J. and A. Booth. (2009), A typology of reviews: an analysis of 14 review types and associated methodologies. *Health Information & Libraries Journal*, 26: 91–108. doi:10.1111/j.1471-1842.2009.00848.x

THANK YOU!

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